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of Industrial Art to serve as a model for similar schools throughout the country, a school which will offer opportunities to learn to design for the machine that makes thousands of yards from a given pattern as well as to learn actual execution on the hand loom, metalwork, furniture, pottery, lace, rug making, etc. All should be represented in this school. America faces a crisis in industrial arts; the question as to whether or not this can be passed successfully is no longer in place. We must have this great school but it cannot exist without enormous laboratory facilities. These laboratories are our museums of art and the school or schools should be connected in some way with them. They should have financial and moral support from the manufacturers, dealers, boards of trade, and public-spirited citizens. The board of directors should include directors or officials of our great museums, manufacturers, professional men in the arts and sciences, and patrons of art. With such a school properly organized we should expect to develop good talent, which undoubtedly exists in this country. Its pupils should not only be of great value to the manufacturer but would also demonstrate the great practical value of our museums.

ART MUSEUMS AND THE SHOPS BY BENJAMIN HELPH

FROM the Anglo-Saxon *sceoppa*, meaning booth, we derive our shop. From the early shops where things were both made and sold have evolved workshops where things are made, and shops where things are sold. Modern efficiency has developed factories from the workshops, and large stores from the selling shops. Notwithstanding the mechanical and executive worth in such organized manufacture and distribution, there has been a loss in the art-qualities of the factory production, and as great if not greater loss in the art-appeal of the generalized stocks of large stores. In realization of this, the far-visioned manufacturer strives to instil within his factory the shop ideal in bringing the art closer to the artisan; and the more sensitive of the stores are reëstab-

lishing these selfsame shop ideals in bringing the art closer to the client through a more sympathetic presentation of the art-qualities of the merchandise.

Those shops where goods of an artistic nature are sold, and where one expects a sympathetic display and an intelligent and appreciative personal advisory service, are the theme of this article. The point of view is not so much that of the shopkeepers as of that larger body of the practical workers within the shops. Art museums and the shops! Why not a mutual acquaintance?

In the specialty-shops, and in the finer of the large stores that advisedly constitute themselves a series of allied specialty-shops, there is a large body of practical workers in the arts of interior decoration, costume design and applied design, and in the crafts of textile weaving and textile decoration, among whom there is a community of interest in what constitutes good taste in its varied aspects of expression. Upon these workers in their capacities as designers, consulting-salespersons, display-directors, special shoppers, and buyers, there lies a considerable responsibility in the determination of public taste; for if collectively there is a high art-knowledge and a refined art-judgment among them there is a stimulation of public demand which is potent upon the art-production of the country.

What can a museum of art offer these workers of professional experience and practical trade-outlook? First, enjoyment and esthetic satisfaction of a high order. The wealth of the art-thought of the ages may be his who comes

"From out the crowded mart of go and rush

Into the serene and quiet hush
Of the many-centuried past!"

More practically, a museum of art can become truly a *μουσέον*, the Greek temple of the Muses, in the full measure of inspiration it can offer a worker in the shops. Beauty translated into painting and sculpture can attune his esthetic sense to subtleties that may be reflected in his own sphere of art-expression.

More specifically yet, a museum of art offers a direct point of contact in the opportunity it affords for the intimate study of the finer, historic examples of the objects of art of his own particular trade-interest. Through an increased understanding of general art-qualities as represented in the various museum collections, there may be developed an art-judgment upon the breadth of which depends his worth as a contributor to art-standards.

As a worker in the shops, I have used museums of art as a field of study with advantage and satisfaction. I present my own experience in the hope that it may suggest to others an enlarged use of the museums and to any museums that do not realize their ability to serve trades-needs, an enlargement of their scope of influence; for, with two or three exceptions, I have not found the museums available for study for a six-day per week worker other than through casual gallery visits on crowded Sunday afternoons, libraries and study-rooms being closed, and lectures being on general subjects rather than of a direct appeal to a worker in the shops.

The use of a museum as a source of material suggestion and inspiration is sometimes confused with the mistaken use of a museum in the patterning of unsympathetic imitations and reproductions, instead of interpretations or adaptations in the light of present-day thought and needs. The use of a museum as a wellspring of this deeper influence comes from a fuller acquaintance. The remark of a friend who was ambitious in his reputation as a manufacturer of superior stuffs to the effect that he tried to make them so well that they would be worthy of the museums of the future awakened me to this true use of a museum in establishing standards of esthetic value, and in stimulating like qualities.

Many within the shops depend upon casual and oft-times inaccurate trade classifications, not availing themselves of the more accurate museum classifications, where the best examples of period expression may be seen at first hand, usually in a correlated setting, where the spirit as well as the detail of the type may be gained.

Let me indicate, in conclusion, the point of contact that has been established—unique, to my knowledge—by one museum for the furtherance of its usefulness to the shops and the workers within them. The Metropolitan Museum of Art in response to the request of a worker within a shop went to the shops with an announcement of the presentation of a series of talks, illustrated by museum examples, upon principles of art. Three or four representatives from each of a few representative shops responded to this invitation. As a member of this pioneer group it has been my privilege to see the work enlarge in its viewpoint and scope within the four years since. As each succeeding group has been formed for the series of study-programs, it has been interesting to note the sustained interest the first members still have in the work as it increasingly offers a broader horizon of thought. Now rather than four, forty or more shops are represented, and four times forty members have been within the study-groups. The small, intimate group in which the personal element has fullest freedom and therefore greatest satisfaction, has been the secret of success. The purpose has been attained through informal study-hours and round-table discussions with friendly exchange of ideas, examination of illustrative material selected from the Museum, together with ample material from the shops for comparative study. The galleries have been visited informally with a directed interest but each contributing his point of view and registering his purpose of using the principle involved.

The effort has been to speak in terms of a simple language of art and to confine discussion to the broad principles of art-structure as regards the elements of design in their qualities of line and mass, light and dark, color and texture, with emphasis upon simplicity, variation, subordination, and refinement of the elements of composition. There is maintained a well-planned development in the presentation of these principles, each meeting having a distinct theme definitely contributing to the full outline of study, and yet embracing an interest to one who cannot avail himself

of the entire series. On occasion, special persons of pronounced authority have contributed their breadth of view, and demonstrations by skilled technicians in the crafts have added interest.

Recognition of the value of this work has been given by certain firms who have given time from business hours for representatives to visit the Museum under Museum guidance.

One readily sees, therefore, that a museum of art holds an unlimited reserve of usefulness in this direction without infringing upon her dignity or her usefulness in other directions. In permitting practical workers from the shops the pleasure of handling objects and stuffs from out glass cases and away from surging crowds, the museum yields a healthy joy and "at-home-ness" with its wealth of art that will undoubtedly stimulate that love of art which is a true measure of progress.

THE METROPOLITAN MUSEUM IN ITS NATIONAL ASPECTS

STATISTICS show that 789,753 persons visited the Metropolitan Museum in the last twelvemonth. During the twelve months preceding, from September 1, 1917, to September 1, 1918, there were 655,701 visitors. This was very gratifying, and to those who attach importance to figures it was illuminating, showing clearly the attractiveness of the Museum; but the most interesting and illuminating figures of all would be those that should show how many of the people who came to the Museum five years ago, for example, came last year, and how many who came last year came this year—how often, in fact, the same person came back again. The influence of the Museum could be better gauged if we could know how lasting have been the sensations gained in it; how long the pleasure has been remembered, and how productive in results have been the emotions aroused by it. Statisticians could demonstrate these things, perhaps, by means of jagged lines on a cross-hatched chart; but there are other ways of getting the facts with sufficient accuracy for our purpose. For instance, as one walks daily

through the galleries, faces become familiar from frequent meetings; chance words, now and then, in unlooked-for quarters and references in letters and newspapers, show that many people, casual visitors, students, artists, and workers of different sorts, come again and again. We see results, also, in frequent visits of school-classes in drawing, design, history, English, and the classics; in lectures and classes; and in the products of designers and manufacturers.

Every traveler who goes to Paris visits the Louvre, everyone in Rome visits the Vatican Museums, and it has come to pass that everyone who comes to New York visits the Metropolitan Museum as well as the Woolworth Tower and the Aquarium. "It was their duty and they did." But it would be interesting to know how many of these out-of-town visitors come again to the Museum on subsequent visits. It would be more difficult for the chart-makers to work out this problem, but there are certain indications that lead us to believe that of this class, also, many do come again for the pleasure of it, and, in some cases, notwithstanding the fact that their home towns, many of them, have been busily organizing museums of their own. It is possible, indeed it is certain, that just because their home towns have museums, visitors come to the museums of other towns more intelligently—with the added zest of a capacity for comparison.

Comparisons, far from being odorous, as Dogberry once remarked, are instructive, and this is one of the ways in which a large museum may be of service, by furnishing opportunities for such study. In this country, today, study, comparison, and competition are doing useful work in building up standards in every field of endeavor. In countries like England and France, where government patronage does much to provide means and foster energy, advice is offered and help given to small museums by the large ones as a part of their official duties, but here, without such enlightened government support, endeavor and initiative lie with the individual towns, and the help and advice must be sought from older museums. And so it happens